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SPECIAL ANNOUNCEMENT

With this issue the summer or "off" art season ceases, the monthly issues to be superseded by the regular weekly editions, commencing Oct. 16. Previous summer issues were published July 17 and Aug. 14.

THE LAW RELATIVE TO THE EXPORTATION OF ART

The law relative to the exportation of works of art was voted the 31st of July by the Senate and the Chamber of Deputies after reports by Mr. Chastenot and Mr. Herriot. This law, which was impatiently awaited by the commercial world of art, will be shortly promulgated in the "Journal Officiel," and will annul the decree prohibiting exportation.

Although the tax of 25% on all works of art valued at more than 20,000 francs is a bit steep, it is not prohibitive, as the first vote of 100% voted by the Chamber of Deputies would have been.

Having heard the side presented by the parties interested, the commissions of the Senate and the House realized that the 100% tax was impracticable, and would completely kill the art market for France, without bringing in a revenue to the state.

With the present rate of exchange this tax of 15%, 20% and 25% need not alarm the foreign buyers who do not have to pay a luxury tax.

Later on, when the exchange will have returned to normal, a diminution on the right of export will be necessary.

The following is the text of the law which a ruling of the administration will regulate in the details of application:

Article I—All works of art having a national interest, either historical or artistic, cannot be exported without an authorization of the Minister of Public Instruction and Beaux Arts, who must make a decision within a month from the time declaration has been made to the custom authorities by the exporter. This applies to furniture previous to 1830, to works by painters, engravers, designers, sculptors, decorators, deceased more than twenty years previous to the date of exportation, also all objects resulting from excavation made in France.

Article II—All objects to which right of exportation have been refused, will be classed and listed according to Article 16 of the law passed December 31, 1913. This list will be available for a period of five years with rights of renewal.

Article III—The State reserves the right to retain either for itself or for a department, a commune or a public institution, any work proposed for exportation, at the price fixed by the exporter. This right may be exercised during a period of six months.

Article IV—All works previous to 1830, and works by painters, sculptors, engravers, designers and decorators deceased for more than twenty years, which have received permit of exportation, will have an outgoing tax of:

- 15% of their value up to 5,000;
- 20% of their value between 5,000 and 20,000;
- 25% for all valuation superior to 20,000.

This tax, and other rulings of the present law, does not apply to imported works of art; declared at their entrance, all justification being furnished by the importer.

Article V—Whoever exports or tries to export objects fraudulently, and contrary to the preceding rulings, will be punished with a fine equal or double the value of the said objects, which will be seized and confiscated by the state. On a renewal of the attempt, the delinquent will also receive a prison sentence of from six days to three months. Article 463 of the penal code is applicable.

Article VI—Transitory disposition.—Any merchant may obtain authority to export any object brought into France before January 1, 1914, on condition that they give proof of the entrance during a period of one month from the date of the promulgation of the present law.

Article VII—A rule of the public administration will determine the details of the application of this law.

Article VIII—This present law applies to Algiers.

JACOBAN PANELING

The well-known paneled rooms of Eltham House, Kent, England, are destined for the U. S., having been purchased by Mr. Arthur S. Vernay of 12 E. 45 St., N. Y. Eltham House dates back three hundred years. In the early part of the XVIII century Eltham House was the home of James Sherard, the noted botanical scientist, who laid out the famous Eltham garden, where he cultivated rare plants and wrote his two great works on botany.

The four rooms are superb examples of early XVIIth century Jacobean. Rarely do such pure and distinguished examples of old English paneling come into the market and Mr. Vernay feels justifiably proud in having secured them.

SWISS PAINTINGS

The Swiss Government is planning an exhibition of Swiss paintings in the U. S. for next year. Mr. Wm. H. Fox, of the Brooklyn Museum, will be in charge of this circuit, to begin in Brooklyn probably in February. Mr. Fox is in Zurich on the jury for the selection of the pictures.

COROT'S VENUS AU BAIN

A very important Corot, *Venus au Bain*, valued by the expert at 200,000 francs, was sold at Petit's by M. Lair-Dubreil on June 18th for 210,000 francs, that is, with costs, 246,867 francs. The purchaser was M. Léon Verdier, acting probably on behalf of a collector. It is one of Corot's most important figure works, and perhaps his most important nude. It was painted in 1873 or 1874, that is to say a year or two before the artist's death, and exhibited at the Salon de L'Ecole des Beaux Arts in 1875, changing hands several times since. It is a very fine work, very straightforward, showing a well-built girl doing up her hair on a river's bank.

GIFT TO CARNAVALET

Falguère's terra-cotta bust of Gambetta and Dalou's of Victor Hugo have just been donated to Carnavalet by Mme Waldeck-Rousseau. A model of a coach in gold studded with diamonds and rubies, formerly in the possession of the Duchesse de Berri, has been presented to the same museum by Mme Alphonse Falco.

NEW WORKS IN NATIONAL GALLERY, LONDON

"There are now on exhibition at the National Gallery, London," says Mr. Edward Hutton in the London Observer, "thirteen pictures presented to the nation by the well-known collector and amateur, Mr. Alfred de Pass. This noble and generous gift should be, and no doubt will be, very highly appreciated by all lovers of art. Among these there is more than one that fills a gap in the National Collection. But let us take them in order. There are six Italian works, three English, three Flemish and Dutch, and one French.

"The earliest of the Italian pictures is the very delightful 'St. Jerome with his Lion,' which once, I think, belonged to Ruskin. It is the work of a rare master of the Siene School of Niccolo Buonaccorsi, who flourished ca. 1372-1388. Though his work is rare, the National Gallery already possesses a fine little panel of his of the *Sposalizio*, signed. It is the second Italian work that fills a gap. This is a lovely fragment of an altar-piece, a *St. James*, and, as I think, is by Sano di Pietro, a Siene master, of whose work till now the National Gallery has had no example. The third picture is a fine *Madonna and Child with St. John*. It is given to the school of Cima. To Venice, too, belong the *Madonna and Child with St. Elizabeth*, and the little *St. John and St. Catherine*, attributed to Bonafazio—a fine bit of color; the *Tiepolo*, the *Finding of Moses*; and the *Arsenal at Venice* by Guardi.

"The earliest of the English pictures is a portrait of a man by Mary Beale, an English painter born in Suffolk in 1632. There are two portraits from her hand in the National Portrait Gallery. Undoubtedly the most interesting of the English pictures is, however, the splendid Reynolds, a portrait of Sir James Hodges. The other English work is Downman's fine portrait of Lady Delaval. There is, too, a portrait of Robert Rich, Earl of Warwick, by Vandyck; an *Adoration of the Magi*, by Breughel; and a *Musical Party*, by Jan Olis; while the French picture is, though in a poor state, a very rare thing, a portrait of a man by François Clouet.

MADRID'S ANNUAL SHOW

"The Spanish equivalent for the Royal Academy—the *Exposición Nacional de Bellas Artes*—is at present open in Madrid," writes Mr. Jan Gordon from Madrid to the London Observer. "It is interesting to compare this exhibition to our own, because to some extent both Spain and England hold themselves aloof from the general art movements which take place on the Continent. It is curious that while the art of America, which is so much farther away, is a reflection, and often but a dim reflection, of Paris, London and Madrid, which are, so to speak, almost the most intimate neighbors of Paris, show much less of her influence.

"In a way the Spanish national impulse in art is more alive than that of England. The Spanish painters, Zuloaga and Anglada peg up one for Brangwyn, who might al-Paris herself; Picasso and Gries are both Spanish; Sorolla has had enormous influence on young America. Against these we can peg up one for Brangwyn, who might almost balance Sorolla; but no other English painter has had much effect upon the Continent—Sargent perhaps, but Sargent's artistic lineage is French, and not English. The Fergusson-People combination has left some small mark which is, however, fading. None of these Spanish painters, however, are exhibiting at the present exhibition at Madrid. I have been informed, indeed, and it seems like a strange echo of the Academy, that the present show is the worst yet seen. As it stands the best pictures are better than those of our Academy, and on the whole the bad ones are worse. The reason for the latter is that we have a tradition of gentility; we may admit bad painting, but we do not admit bad taste. No one can deny that the Academy maintains a note of refinement which now and again is lacking with its Spanish rival.

The Work of Zubiaurre

"Bad painters are, however, not very interesting; the better artists of the Spanish show have both value and interest. The most striking is Ramon de Zubiaurre, whose two pictures, 'The Departure' and 'Lace-

(Continued on page 2)



THE PUMPKIN GIRL

By Victor Higgins

Sold by Carson, Pirie, Scott & Co. to the Friends of American Art for the Art Institute of Chicago.

MAX KLINGER

Max Klinger, whose name has been allied with world-wide fame during the last two decades, has just died. He was a painter, black and white artist, and sculptor. Standing somewhat apart in these days of Naturalism by reason of the dreamy romanticism of his temperament he had just completed the most exquisite of his etchings—the series "Love and Death," which will immortalise his name for the depth of feeling they convey. The large decorative pictures reveal Klinger from another point of view. He was the first and only one of the moderns to paint plastics and even form them out of strange materials. His big Beethoven is the synthesis of this artistic and creative sense of form. Associated for many years with the authoress Elsa Asenieceff, he married, a year before his death, when the premonition of it was already upon him, a young girl, the model of his latest period. His power of expression, sometimes more literary than artistic, was often severely criticised, and some of his productions have not entirely withstood their test.

N. Y. WATERCOLOR CLUB

The Secretary, Edward C. Volkert, announces that the usual time for their exhibition will be somewhat deferred this season, perhaps till December, and that it will be held in the South Gallery and Academy Room of the Fine Arts Building on 57th St.

A N. Y. MEMORIAL CLUB

Leading architects of the country will be asked to submit competitive drawings of the \$3,000,000 clubhouse the Army and Navy Club of America is to build in New York in memory of the 3,500 officers who died in the war. The Memorial will be a national one, dedicated to the commissioned men in all branches who made the supreme sacrifice.

Charles Dana Gibson, Edwin Howland Blashfield, Henry Bacon and Benjamin Morris with Admiral Bradley A. Fiske, president of the club, form the committee.

The memorial feature will probably take the form of a central court or hall with bronze paneled walls where the names of those who died will be engraved.

A NEW LONDON GALLERY

Messrs. Dykes and Sons have been obliged to migrate from 61 New Bond St., to more extensive premises at 84 New Bond St., where they will be able to display to greater advantage the many interesting works of art comprised in their collection. Considerable space will, of course, be devoted to drawings and paintings, though Messrs. Dykes specialize chiefly in old violins, of which they own a number of unique specimens. All good wishes attend the firm.

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MADRID'S ANNUAL ART SHOW

(Continued from page 1)

makers of Lagartera, show great power and virile qualities as a colorist. Zubiaurre's work has a faint relationship with the modern English 'Newlyn School of post-Pre-Raphaelites,' but his drawing is more nobly used, his compositions more vigorous, and his coloring wonderful. This artist manages to avoid that sense of artifice which marks our modern primitives. His methods of expression appear quite natural to him, this is not a Spanish Pollajuolo or Piero della Francesca.

Gutierrez-Solana and Chicharro

"Another powerful artist, who does not show quite as well in this exhibition as Zubiaurre, is Jose Gutierrez-Solana. This painter has received no influence from France at all. He is a descendant of Goya, with a touch of the spirit of Hogarth in his more macabre moments. Solana is an artist of intensity and of vivid imagination. His 'Procession in Cuenca' is an extraordinary composition carried out in low tones and in ochreous colors relieved with rich notes of blue and white. Another remarkable painting is 'Sorrow,' by Manuel Chicharro. There are a large number of paintings of this subject in the exhibition, and this one by Chicharro stands out amongst its competitors, not so much by the keenness of its imagination as by the strength of its painting. It is a literary subject well conceived in powerful painting; in manner it reminds one of Cottet at his best. The majority of the pictures, however, represent the 'fat' in the constitution of art, and I believe that general dissatisfaction is felt in the artistic circles of Madrid over the distribution of the awards. With this dissatisfaction I heartily agree."

BERLIN

The Two Williams

Berlin, August, 1920.

Only a short space of time separates the fall of those two monarchs, William von Hohenzollern and William von Bode, whose fates were closely associated and who both represent a phase of Imperial Germany in the past decades. Both, apparently, laid down the sceptre of their own free will, but

the one followed the dictates of pressure from without and the other of pressure from within. Although his actual sphere of activity was confined to a narrow field, the life work of Wilhelm von Bode proves that seldom was a man ever put in a place so well suited to him. The Kaiser appointed him head of the Museum at the time when an international reputation for Berlin had to be created by every available means. With wonderful activity and devotion to his task, he gathered together a museum within a short space of time containing works covering centuries. This collection added not a little to the prestige of the residency, as it became one more attraction to the young and enterprising metropolis. But the too great tension of will power exerted, that was characteristic of Germany's whole policy before the war, led Bode into buying works assuming to be of the Renaissance period which were unable to withstand the test of severe criticism. He wanted a complete and unbroken chain leading from century to century, and as the works of Raphael, Michael Angelo and Leonardo were already monopolized by courts and museums and not available to purchasers, he was led into buying the bust of Flora as well as a big picture attributed to Leonardo da Vinci and two marble statues attributed to Michael Angelo whose authenticity has been denied, while one big Renaissance picture, a Madonna with the Saints, by Andrea del Sarto, came to the Museum in such a damaged condition that it has practically become the work of the restorer. It is a proof of Bode's iron will, blindly directed towards its own ends, that he was a victim to this idée fixe. In spite of this, his life's work remains, for it did not entirely spring from dictatorial love of power as in the case of his imperial friend, but was generated and abetted by real genius, a rare efficiency in action and an impetus that over-ran all obstacles. Notwithstanding, the collapse of the tradition and intoxication of power that bore aloft the court of William the Second sealed the fate of Bode too. He goes, because his life was bound up with the splendor and glory of the Hohenzollerns, to which he too had contributed within his own sphere. His work, fortunately, remains—a legacy to posterity.

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LONDON LETTER

August 20, 1920.

The last week of the Saleroom Season had its thrills, for it was distinguished by one of those unexpected "finds" that go to make the auction-room an abode of romance. Catalogued at Christie's as "the Property of a Gentleman," were some Chelsea vases with covers, painted with scenes from classical mythology. These created no special interest until they happened to meet the eye of Mr. Albert Amor, the authority on china and porcelain, and were by him identified as the famous "Dudley Vases," supposed to be the finest examples of Chelsea, known to be existent. Originally in the Dudley collection, they eventually passed therefrom through Lord Tweedmouth to the possession of Lord Burton, an enthusiast who had a rooted objection to displaying any of his treasures behind or under glass. Accordingly the vases were used as mantel-piece ornaments in his ballroom, where some irreverent individual made so bold as to hang his opera hat on top of one of them. The outrageous spectacle of rare Chelsea so adorned is said to have enraged the owner to such an extent that he straightway sold the vases to Lord Astor, the sum of £20,000 passing hands over the transaction. The vases, together with three others, were secured by Mr. Amor for 6,200 guineas.

Craft, Ancient and Modern

The end of the season was marked also by two concurrent exhibitions of woman's craftsmanship of great interest, the one modern, the other antique. The former was that of Batik Painting by Miss Ethel Wallace, shown at the Leicester Galleries, Green Street, W. C. This artist introduces to England the Japanese art of dyeing by means of successive baths of various colored liquids, which are only permitted to tint the fabric in portions not covered with molten wax.

The second exhibition is that of English needlework of the 16th and 17th Centuries, shown at the Galleries of Mr. Sidney Hand in Grafton St., W. So exquisite in their elaboration of stitchery are some of the pearl embroidered caskets and cushion covers, wrought by Elizabethan ladies, that it is obvious that their accomplishment must needs have been spread over a considerable number of years. And yet we, in this headlong rush of the 20th Century, are wont to speak of workmanship which entails hardly as many months of labor as exacting and toilsome! Could anything be more indicative of the change of outlook, especially as regards the occupation of women? In Tudor days the super-Needlewoman was artist also, for many of the specimens in this collection represent beautifully composed scenes, some of Biblical inspiration, others depicting incidents in domestic life. And not only must the 17th Century woman have possessed a patience and a perseverance, not characteristic of her descendant of today, but she must likewise have been possessed of eyesight, several degrees, more acute.

Death of Mr. George Stoner.

The death, at the age of 51, of Mr. George Stoner, vice-president of the British Antique Dealers' Association, and sole partner of the firm of Stoner and Evans of King St., St. James, has caused the greatest regret to all who enjoyed the privilege of knowing him.

For the Visitor

There will not be a great deal of activity in the art world until October is here, yet there are still a number of interesting exhibitions at which the American visitor may well put in an hour of leisure. At the Bromhead

Cutts Gallery, at 18 Cork St., he will find etchings by W. C. Montgomerie, refined little transcripts, largely of Scottish scenery, whose soft, misty atmosphere he interprets with feeling and understanding. At Colnaghi's, Bond St., there are the lithographs of John Copley and Ethel Gabain, a husband and wife whose work is curiously supplementary.

The Wertheimer Sale

A sale began at Christie's June 16 which marks the last of the name of Wertheimer in the ranks of professional collectors. The sale was of "remaining stock," representing the usual property left by a big dealer at his death. It may be recalled that at Charles Wertheimer's sale in 1912 a commode and table for which he had originally given £44,000 fetched only 780 gns. The Asher Wertheimer furniture and objects of art did not contain any such "mistakes," but it was only natural that a stock sale should show some depreciation. For example, a Sevres vase and cover by Morin, 1780, was bought in the Schroeder sale, 1910, for 2,250 gns., declining now to 400 gns. (Clements). Similarly a pair of Louis Quinze marqueterie tables, stamped "A. Priester," which cost 2,000 gns. in the Oppenheim sale, 1913, were revalued at 350 gns. (H. and J. Simmons), and a Louis Seize clock, by Kinable, realizing 520 gns. in the Coope sale, 1910, fell to 180 gns. (Clements). The highest price of the day was given for eight Gobelin tapestry 'fauteuils, 1,900 gns. (Durlacher), and Mr. Cyril Andrade paid 1,350 gns. for a pair of Dresden ewers with Caffieri mounts. Two Sevres vases and ewers on ormolu plinths, formerly in the Earl of Lauderdale's collection, realized 850 gns. (Clements); a Louis Seize parquetier commode, stamped "P. Denizot," 560 gns. (M. Harris); and a bronze figure by Pigalle of a boy, 650 gns. (Clements).

L. G.-S.

PARIS LETTER

Paris, Aug. 20, 1920.

Lovers of modern painting will be glad to hear that the Musée du Luxembourg has been submitted to important transformations, the recent purchases having been grouped and the old ones displayed in a new order. The task was arduous, exacting ingeniousness and wakeful attention, especially in a building not intended to house pictures, originally built as a hot-house attached to the Senate, and far too small for the purpose now assigned to it. Nor can it be increased, consequently its collections may only be displayed by instalments. For the present the Caillebotte collection has been hung in the room opposite to the one known by that name and which used to hold pictures by foreign artists. The Salle Caillebotte, properly speaking, has been assigned to the latest acquisitions and the museum's most modern artists. It must be understood that the Luxembourg is not the place for making new discoveries, for the State does not go in for pioneering, its object being to encourage students formed in its schools.

Signac and Guillaumin

There is, consequently, reason to be grateful to find here several recently-acquired paintings by Signac, though he was "discovered" some good thirty years back—two pictures, one the Chateau des Papes at Avignon, the other the old port at Marseilles—very fine paintings—and two splendid canvases by Guillaumin. A fine Guillaumin may still be purchased at a dealer's for from 3,000 to 4,000 francs, but they are rising steadily, and the time is near when they will be sought after as keenly as works by those of his predecessors whose bigger reputations prevented Guillaumin from coming to the fore.

The "Quai de Paris at Rouen," in a blue and pink morning light, by Marquet, must be welcomed, as also the sunny, well-composed "Bain des Nymphes" by Lebasque, the "Cité Lacustre" by Fernan Olivier, plum trees in flower by the recently deceased

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bought at the last Salon d'Automne, one of the year's and this room's most successful works. By Guillonnet a picture entitled "Le Soir" should be seen, and various paintings by Zo, Debat, Moteley, Gourdauld are not quite in their right environment here.

New Renoirs

That charming statue of Joseph Bernard's, "Porteuse d'Eau," has been placed in the middle of the Salle Caillebotte, which glories in several new Renoirs, including the admirable portrait of Mme. Charpentier, donated by the Société des Amis du Luxembourg, the big portrait of "Mme X," which had been lying by for years waiting to be hung, and the familiar Moulin de la Galette, as admirably illustrative of a time and customs as any Teniers or Breughel, the beautiful girl's bust in the sun, plus a Renoir of the last years, brick red and blue, somewhat loud and vulgar, and rather painful to see by the side of the others. An inn by Van Gogh and a fine Lautrec presented by M. Pierre Goujon complete this room.

A Monument to Clémenceau

A monument of novel design will be unveiled next spring at Ste Hermine in the Vendée, the home-country of M. Clémenceau, whom it purposes to honor. The work of M. Sicard, it is cut in stone from Burgundy, the land of sculptors and carvers, and show the ex-Premier scanning the horizons from a hillock, surrounded by a group of poilus.

Outlays and Donations

The sums laid out by the national museums of France for art works during the year 1919 have been published by the Journal Officiel. The largest outlay was made by the department of decorative art, namely, 108,778 francs, of which the major part went to an Italian bronze of the 16th century from the Pourtales collection and a French tapestry of the period of Louis XII (15th century).

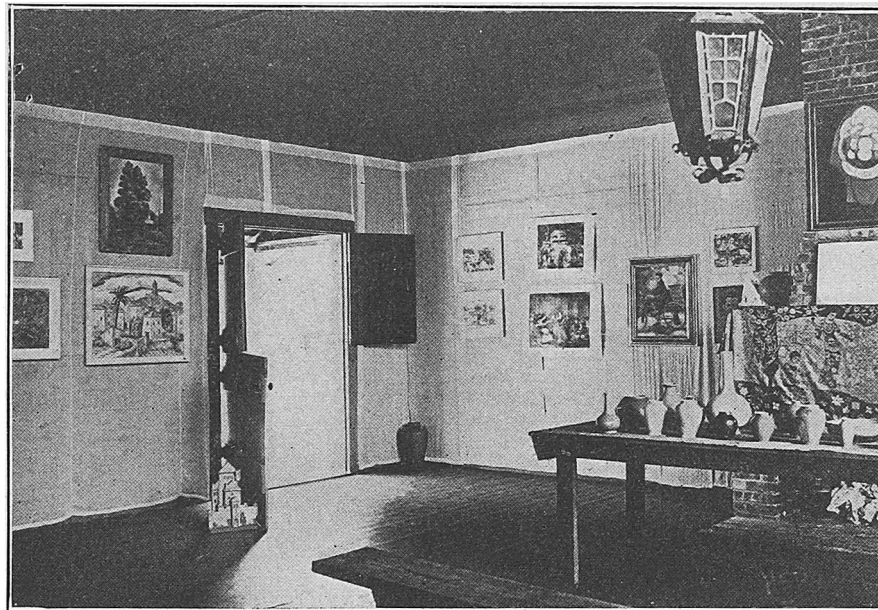
After this department the picture galleries were most favored. The 336,508 francs expended bought, among other works, Courbet's "La Source," purchased at the Flameng sale, two drawings by Cranach and Holbein, and a painting by Gérard David from the Pourtales collections.

The Egyptian department followed close with 30,500 francs spent on seven objects, while 25,000 francs bought a work from the workshop of Xenophantas, among others, to the section of Eastern antiquities.

Donations and legacies comprised a set of works by Barye, presented by M. Jacques Zoubaloff; a bust by Mino da Fiesole, given by Mme. Gustave Dreyfus; a picture by Prudhon showing the Roi de Rome asleep, from Dr. Clerc; a portfolio of 90 drawings by Rembrandt, presented by M. Léon Bonnat, and Renoir's portrait of Mme. Charpentier, given by the Société des Amis du Luxembourg.

M. C.

Virginia Wood left her Carnegie Hall studio recently for her home at Ivy, Albe-marle Co., Va., where she will remain until Oct.



EXHIBITION AND SHOW ROOMS AT WOODSTOCK, N. Y.

WOODSTOCK, N. Y.

The first local exhibition of art ever held here on a large scale is most entertaining through its happy variety of paintings, sculptures, pottery, batik, etc., which represent all schools. The exhibition is conducted on a novel plan, each artist having purchased for the price of twelve dollars, the right to exhibit a certain number of works in an allotted space, during the season. Though it cannot be denied that on the whole there is an evident lack of landscapes typical of the quiet pastoral charm of the country about Woodstock, there is on the other hand an abundance of strong and individual pictures. It is gratifying, really surprising to see "la jalousie de metier" put aside by both radical and conservatives for the furtherance of a genuine and practical rapprochement; and to see the names of Birge Harrison and John F. Carlsen as co-directors, with Andrew Dasburg and Henry Lee MacFee to realize that we have a league of artists who seek with interest the advancement of art rather than of self. Among those exhibiting, are George Bellows, who is spending the summer here and is showing some lithographs; Eugene Speicher has a spirited landscape, and John Carroll's cerulean blue and rose "nude," a tonal work showing the beauty of the modern spirit is accorded the place of honor. Leon Kroll is working on some large canvases and Charles Rosen, the instructor at the league, reveals in his latest works emotional feeling for both form and color. Birge Harrison's charming house is the rendezvous of some of the most interesting people here, among them the poet Richard Le Gallienne, R. V. V. Sewell, Charles Vezin, Leith Ross; the latter's one-man show at his studio last week revealing an artist of unusual charm and ability.

Norbert Heermann.

loggio, a clever figure composition by Georget in the classical manner, and a bather by Déziré, classical also. The broadly and decoratively treated "Jardin" by Flandrin synthesizes the greater part of the younger generation's artistic preoccupations, an encouraging symptom in contrast with the habit of painting mere studies without composition, still too common among contemporary artists. Lemordant's big esquisse for the ceiling in the theatre at Rennes, representing a round of Bretons in merry colors, is well hung, as it deserves to be. A big panel by Henri-Martin, though interesting enough, and Emile Bernard's "Fumeur de Haschich," while a very fine specimen of painting, are perhaps not quite in their place in so advanced a milieu, but this is due, no doubt, to the difficulties encountered by the curators within the space at their disposal. Charles Guérin is represented by a woman's figure entitled "Liseuse"; l'Espagnat, who is a follower of Renoir, by two charming figures, "Marthe et Josette"; Charmot by a strong study, "Buveur," and there are Vallottons, nudes and interiors whose minute exactness is no compensation for lack of style and poverty in expression, and who is reminiscent of Ingres only by his intentions; a woman sewing in the sun by Alfred Smith; an attractive nude by Carrera; lastly the fine painting by Zingg, thoughtful, well designed, painted with restraint.

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writing up and cost of catalog when
such are de luxe and illustrated.

SPECIAL ANNOUNCEMENT

With this issue the summer or "off"
art season ceases, the monthly issues to
be superseded by the regular weekly
editions, commencing Oct. 16. Previous
summer issues were published July 17
and Aug. 14.

IN PHILADELPHIA

Above the cow-like complacency
with which the general public in Amer-
ica regards art matters at all times,
and especially in the summer months,
are heard as from a clear sky the sud-
den thunders of Pennell—Joseph Pen-
nell, etcher, lithographer and contro-
versialist. It irks him considerably to
be unheralded and unsung between art
seasons and sooner or later an out-
burst that would draw wide-spread at-
tention his way was inevitable.

The greatest press agent of all times,
Pennell has early discovered that the
grosser the rudeness and the fiercer
the onslaught, the surer the reclame.
People are so apt to overlook kid glove
criticism reveling the rather in blud-
geon and knuckleduster procedure.

A victim for assault was quickly
found in the person of Mayor Moore of
Philadelphia, who unwittingly headed
the band of criminals—architects,
builders and contractors—who have
ruined Fairmount Park, primarily to

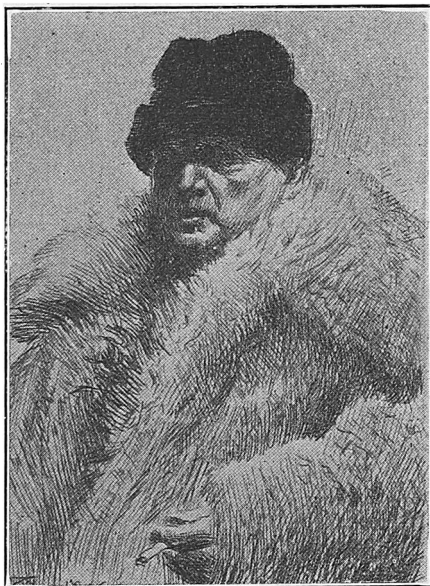
displease Pennell, but as a secondary
consideration to erect a museum upon
that much vaunted site.

It were rash to suppose that no in-
jury will accrue to the landscape dur-
ing the necessary upheaval, but why
lament over spilt milk? If Phila-
delphia beauty spots have been an-
nihilated, why did not the public, head-
ed of course by Mr. Pennell, prevent the
outrage at its inception? No! The real
reason is to call attention once more to
Joseph Pennell.

Readers of Ellwood Hendrick will
recognize the fact that Pennell has
reached and passed the human satura-
tion point. His limit of solubility has
been attained and he reveals a pre-
cipitate, ceasing to be the clear solu-
tion that he once was; in fact, he is
super-saturated and injured. Im-
patience and irascibility have super-
vened and the first person singular has
entered his soul. Alas for the fair fame
of Pennsylvania, Philadelphia has done
it!

God forbid that Fairmount Park be
known to future generations as Park
Ferment.

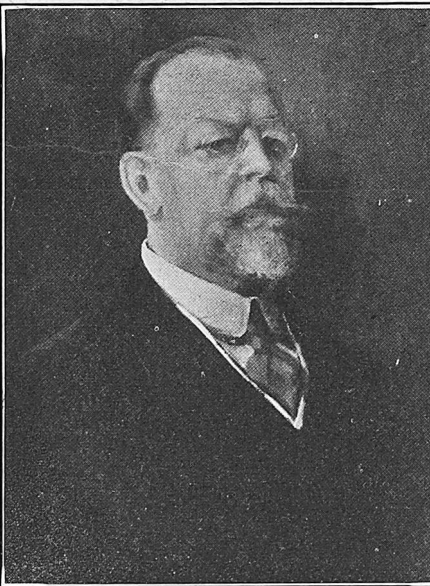
OBITUARY



Courtesy of Frederick Keppel & Co.

Anders Zorn.

Anders Zorn, the Swedish painter, died
at Stockholm, August 22d. For lack of space
a detailed notice of this eminent artist is de-
ferred to the next issue.



S. Montgomery Roosevelt

S. Montgomery Roosevelt, cousin of
Colonel Theodore Roosevelt, who died sud-
denly at the Knickerbocker Club, Aug. 20,
was associated with art interests for many
years. In the eighties he took up art seriously
and studied at the Art Students' League in
New York, later in the Julien Academy, Paris,
under Jean Paul Laurens and Benjamin Con-
stant. In 1904, he painted a portrait of the
then President Roosevelt so ably that the
French Government made him a Chevalier
of the Legion of Honor. Since then he
has been represented in various American
and European exhibitions.

Mr. Roosevelt was born in New York City
in 1863. He was the chief founder of the
American Society of Portrait Painters and
until the time of his death, its president.
His nature was genial and kindly and he
was ever the friend of art and artists and
he will be missed by a large number of
friends.

PICTURES IN BERLIN

The Berlin correspondent of the London
Sunday Observer writes:

"All post-war visitors to Berlin pay a visit
to the palace of the ex-Crown Prince, situ-
ated not very far from the imperial Schloss,
Unter den Linden, and turned since the
Revolution into a home for all that has been
considered best in modern German art for
the past half century. The recent death of
Max Klinger will recall to many the har-
monious and decorative work of a man who
filled no small amount of space in rooms
barely large enough to admit his large can-
vases and still larger statues. Klinger was
true to old traditions, even to the extent of
trying his hand at all mediums and turning
his mind with all the intensity of a still
older school, first to Greece and then to Italy
for inspiration. A tour round the summer
exhibitions of Berlin reveals the fact that
the divine impulse is still sought elsewhere.
Unhappily for the peace of mind of those
who like the calm atmosphere of cool gal-
leries on warm afternoons the country that
infuses most enthusiasm into the younger
generation is anything but classically serene.
It is Russia.

The "November" and "Storm" Groups

"Hélas" wrote a Parisian art-dealer to
his Berlin confrère the other day, 'we are
now where you were in 1871. Militarism
and glory win the day. Art is dead. Heu-
reux Berlin!' This fortunate Berlin has
found a means of self-expression in the
'November Group' that takes up more than
half the space of the big exhibition held
every year; in the smaller show of the
Secession, just closing, to reopen in the
autumn; in the monthly international ex-
hibits of the 'Storm' group, which includes
literature and the drama among its proteges;
in a hundred one-man shows at every first-
class dealer's, and a newcomer, but fore-
most in self-advertisement, the first Dada
collection offered in this country to the
public.

"The Cubists, Futurists, and Expression-
ists have a large enough following here to
erase the impression that, strictly speaking,
Cubism is French, Futurism Italian, and
Expressionism Russian. Picasso and
Picabia are revered as the masters of mathe-
matical formulae on canvas, Marinetti is
chief of those who first saw the possibili-
ties of painting noise and the movement
causing such sounds; in a private collection
of the 'Storm' headquarters there is a sur-
prising and instructive picture of much con-
fused intricacy called 'Rattle of a Cab over
Cobblestones.' This is the quintessence of
Futurism, but only shown to the initiated.

"The Russian Chagall is the master of
Expressionism, which can best be defined as
the transfusion of a form into an idea. It is
an esoteric Impressionism. In short, where-
as a painter of any other school might de-
pict the lady of his heart under whatever
conditions suited the mood of the moment
best, the Expressionist can only paint the
coursing of his own heart's blood—a canvas
blossoming in purple and red, such as never
poet dreamed of. After this, it will easily
be understood that though the finest pic-
tures of the class are reckoned to be Cha-
gall's 'The Village and I,' and 'A Soldier
Drinking' the chief person of the village
has a bright green face, because green is the
cow's favorite color and the cow would see
him so, and the soldier's head is painted
upside down, the presence of the vodka bot-
tle denoting such feelings. It has been re-
served to the metaphysically-minded Ger-
mans to go one step further and to indulge
in Absolute Expressionism, in which figures
play no part at all. By this means it is
possible to intimate all the endless har-
monies, dissonances, abstractions, rhythms,
storms, whirlwinds, raptures, desires,
agonies and vibrations contained within the
limits of a human brain and a paint-box.

"The 'November Group' are showing a
picture entitled 'The Sailor Fritz Piefke.'
This consists of a large map, confused as to
geography, with a few shells stuck on at
suitable intervals. As a new medium of ex-
pression almost anything is welcome; news-
paper cuttings, strips of cloth, linen and vel-
vet, bits of chalk, tin, cork, etc. Anybody
with a practised eye can guess that a play-
ing card, a railway ticket, a strip of cigar
box, some advertisements, and a piece of
striped shirt attached by drawing-pins, the
whole neatly framed, means 'Portrait of a
Gentleman.' Such methods are really Byzan-
tinist; gold dust was applied as decora-
tion centuries ago and, after all, Leonardo
stuck various ornaments on that fearsome
shield of his. As for naming the finished
product, extremists do not believe in such
banalities. A symphony is only called
'Pastorale' or 'Domestica' after one thought
that may have pulsed for a moment in the
composer's brain.

The Russian Archipenko.

"In the plastic arts the name to conjure
with is Archipenko. There is but one Archi-
penko and Russia his native land, but his
imitators in Berlin are legion. Archipenko
is the man who first saw the possibilities
of the Einstein theory applied to statuary.
The relativity of one limb to another—of
one figure in a group to another, is what
Archipenko means to express when he dis-
regards one leg as superfluous elongates

a neck at discretion, omits a nose or any
other limb or feature that might interfere
with the harmony of a group. Here, again,
the Absolutists go a step further, and, their
figures conveying the sense of rhythm,
speed, or anything in which the human form
becomes difficult to deal with, ignore ana-
tomy entirely and becomes merely vigorous
and disconcerting twirls and flourishes in
wood and plaster-of-Paris.

The Dada Display

"After the purple cat grasping the pale
moon, the electric tram with real pearl bu-
tons for headlights, the geometrical orgies,
frenzied diagrams, and voluptuous riots of
intensely ardent color that have no form at
all, the small two-room Dada exhibition
comes as a certain relief, though the stuffed
life-size figure of a Prussian soldier dangling
from the ceiling is anything but reassuring
at the first glance. For, though Dadaism
is international, it was founded in 1916 in
Zurich, that town of the 'triple-Boches,' by
a German, a Rumanian and a Frenchman, as
a flaming protest against all governments,
all shibboleths, all preconceived notions of
anything whatsoever; it takes color from
immediate surroundings. The Berlin Dadas
are violently political. They preach Bolshe-
vism in life, and Primitivism in art. Just
as the word 'Dada,' name of the French
child's wooden hobby-horse, conveys a sense
of extreme simplicity, so are all simple, un-
spoiled forms of self-expression Dadaistic.
They claim, the child making mudpies, Jazz
dancers, and Charlie Chaplin for their own.
They are ironic concerning modern pictures,
and ornament their Expressionist efforts
with nail-brushes (hygiene) and a few false
teeth (health). They write poems and
print most of them upside down—down with
all laws, including those of typography!

"But the chief man of this special show is
the German-American, George Gross, whose
anti-military skits are sometimes worthy
of better surroundings. Even he, however,
is overshadowed by the life-size picture of
the 'Eternal Feminine,' an unpleasant lady
with a red face and green hair, in diaphan-
ous attire, garnished with real sequins. She
is reading a love-letter. The letter is a real
one. It is pasted on where all may read.
'Anne-Marie,' it begins, 'Why do you treat
me so? For God's sake have pity!' 'We
found it in a tram-car,' said the Dadasoph,
who was illuminating things for my better
understanding, 'This last, this eternal, this
supreme negation!'

AMER. ART ASSOC. OF PARIS

The members of the American Art Asso-
ciation of Paris are holding an exhibition
of painting and sculpture in the attractive
rooms of the American Art Students' Club,
4 Rue Joseph-Bara.

The members exhibiting are: (Painters)
F. C. Frieske, Ullman, Arnold Slade, Clar-
ence Gihon, Phil Sawyer, Polowski, Lee,
Snyder, Methven, Glenn, Mason, H. O. Tan-
ner, Ritman, Pierce, Logan, E. D. Connell,
Robert Hostater, Johnson, Cameron Burn-
side, Greene, Alec Warshawsky, Barlow,
Sparrow, Chase, Armington, Stanley-Lau-
rence Reckless, Webster, Charles Thorndy-
ke, O'Connor, Nutting, Pitts, Rupert
Bunny, Morrice, Thomson, Alexander Har-
rison, Richards; (Sculptors) Emory Simons,
Storrs, George Conlon, Otto Gaensslen,
Eduard A. Minazzoli.

The group, though limited, represents
twenty-five years of French influence.
While not strictly American, since any
artist speaking English is eligible to mem-
bership, and among the exhibitors are the
Australian Bunny, the Canadian Morrice,
two Russians and an Italian, yet the pre-
ponderating strain is of the United States.
E. D. Connell, with a large canvas showing
a Salon Mentionné, and two small land-
scapes, reveals the weight of the Barbizon
school and such masters as Troyon, with
the student who came to Paris a quarter
of a century ago. Cameron Burnside,
Charles Thorndyke, Robert Hostater, the
Californian, show in varying degrees, and
with considerable modification due to es-
sential technique and the personal approach
to painting, the present-day contagion of
certain aspects of the movement supposed
to rise from the work of Paul Cézanne.
Gihon, in a high-kef, deliberated assorted
landscape, gives another slant of the slope
that breaks away from the past, or that
springs from it at an angle. Bunny in three
allegorical decorations gives still another
eminence of the new spirit, which yet has
well-defined historical relationships. Mor-
rice in a tonal oil of a girl in brown with
blue head-dress, and in a landscape with
figures, combines the freshness of contem-
porary viewpoint with reserve of statement.
This faculty, in various ways fairly charac-
teristic of the exhibitors, is in marked con-
trast to the unregulated violences of many
of the ultra-modern displays of Paris.

Mr. Harold and Mr. Walter Ehrich were
fortunate enough during their summer trip
through Europe, to purchase for their al-
ready fine collection, some canvases of note.
Among the more important are a Velasquez,
an El Greco, a Raeburn, Romney, Rey-
nolds, and an exceptionally good Sodoma.

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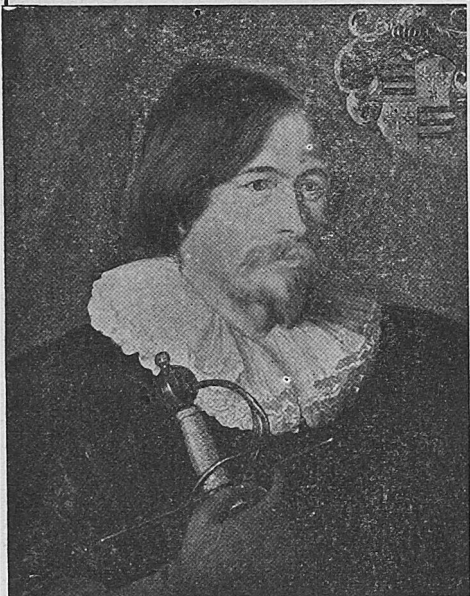
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BOSTON

The mid-summer show which Doll & Richards opened in August, to continue through until autumn, includes 15 oil paintings, the majority landscapes. It is a handsome, well-rounded exhibition with several fine examples shining out among the rest. The select list of artists includes C. C. Allen, J. A. Brown, E. G. Cram, C. G. Cutler, W. Derrick, Felicie Howell, C. H. Pepper, A. S. Penoyer, E. W. Roberts, Earl Sanborn and Stanley Woodward.

Felicie Howell's "Night Watchman," which won the \$1,000 Altman prize, is a silvery nocturne and shows a harbor at night with a closeup view of the bow of a large vessel. In the foreground the artist has painted a watchman plodding along in the silence of the night, while through the masts and overhead myriad stars shine down. Miss Howell's other canvas, "The Back Way to the Church," is a homely scene well rendered.

Charles Curtis Allen displays Mt. Monadnock with a mountain pool in the foreground. The relations of his light greens in the foliage bordering the lake and the deeper greens of the mountain side is well done and the rich color of his pool, reflecting the different shades of green, reminds one of Sargent's paintings, "Lake O'Hara."

Carl Gordon Cutler shows in the "Bather" one of his characteristic studies in realism. It is similar to one recently shown by him at the Boston Art Club, but in this later canvas the figure is better drawn and more pleasing to look at. The whole is painted in Cutler's inimitable rich color scheme, which makes for strength and great carrying power. Elizabeth Roberts shows two of her enticing Annisquam Beach scenes; then there is a good J. Appleton Brown apple blossom landscape, a rarity in the market these days; a three-quarter length portrait, "The Saffron Kimona," by Pepper, and a poetical landscape by Derrick.

The rest of the exhibition comprises the paintings of three artists who some ten years ago began their artistic careers together in Boston under Eric Pape, then under Benson and Tarbell at the Boston Museum, and later in other cities. Each of the three men, Edwin G. Cram, Earl Sanborn and Stanley Woodward, are equipped with a sound training. Certain it is that in the next generation of painters the leaders will be found among just such artists as are typified by these three men.

The exhibition of old-time ship pictures which Messrs. Vose Bros. have been holding the past two weeks has attracted considerable attention because the history of the fast sailing clipper fleet is part and parcel of the history of many of the oldest and most influential names connected with Boston.

There are 13 pictures, mostly oils, with a few lithographs. The ships are all very carefully painted, the artist being more careful not to leave out any spar or rope which he knew belonged to the rigging of the ship than to strive for any artistic effect. Nevertheless, "The Clipper Ship, Westchester," has a pleasing tonal quality and is painted with spirit and dash. Besides the ship pictures this gallery is showing in another room several fine examples of J. Francis Murphy, Weir and Dessar.

Sidney Woodward.

PHILADELPHIA

Announcements of Autumn shows of small oil paintings at the Art Club, of water-colors and miniatures at the Penna. Academy, have been sent out to intending exhibitors. The galleries of the Art Alliance are booked for the entire art season. Special exhibitions of foreign works and early American art will be on view at the McClees Galleries, conducted by Mr. G. E. McClees, who will devote his time exclusively to that branch of the business, having retired from the old firm long established at the same address. Interesting to connoisseurs of the antique in the way of the early American pottery, china and glass, is an exhibition now on at the Rosenbach Galleries of the remarkable J. P. Temple collection accumulated during the last fifteen years in an old farm house near West Chester, Pa. Included also are many rare pieces of XVIII Century colonial furniture. Reminding one of the collection described in Balzac's "Cousin Pons," the objects now on exhibition at Mr. Frank Kane's "Olde Art Shoppe," paintings of the early American period and of the Barbizon school, fine examples of old French and Italian carved and ormolu furniture, with an occasional rare piece of Oriental porcelain, make a visit to that region of the older city well worth while. Mezzotint portraits of American celebrities of the past have been on view at J. E. Barr & Co.'s galleries. The literary properties assembled by the late Gov. S. W. Pennypacker are now being cataloged and will be sold shortly at the auction rooms of Sam'l T. Freeman & Co.

Noted among many changes of location in the art establishments caused by exorbitant increases of rentals is that of the Chappel Studio from 1731 Chestnut St. to 1507 Walnut St. and of the rare book business of Dr. Wm. J. Campbell from 1623 Chestnut St. to 1731 on the same street.

Eugene Castello.

NANUET, N. Y.

The resident artists of Nanuet, N. Y., and vicinity have banded together to promote and foster an art interest in their community and to bring the attention of the art public to the beauties of the landscape on the west side of the Hudson. The members of this association are residents of Rockland Co., N. Y., and Bergen Co., N. J., who have been drawn to this locality in rather recent years by the variety and attractiveness of the landscape. Their first annual exhibit will be held in the large public hall at Nanuet, opening Sept. 13 and continuing two weeks.

S. H.

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will offer for sale by auction at the Galerie of the Kunstverein, Bruhl
Terrace, Dresden, on Tuesday, October 12th and following days

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ARTISTS' NOTES

Clara Fairfield Perry has just returned to her summer studio in Massachusetts, after a trip to the White Mountains where she made some interesting paintings of the Sandwich Range.

Henrietta M. Shore has been painting in Newfoundland since July and purposes to return to her studio at the Rembrandt, 152 W. 57th St., in October.

J. Pierpont Morgan recently purchased one of Caroline van H. Bean's street scenes, "Wall St.," which will be sent to Paris and hung in the offices of Morgan & Harjes. At her studio, 140 W. 57 St., she has just completed another view of Wall St. for Mrs. Grenville Kane of Tuxedo.

Lawton Parker recently sold all of his interest in the Rodin Studio Building, West 57 St., to Mr. John Fry, who is now the sole owner.

At his studio, 28 E. 49 St., James P. Ryan recently showed the portrait of Miss Noemia Duarte, sister of Mr. George de Silveira Duarte, Consul General of Portugal. The interesting subject was presented in evening gown of deep, rich tones and the background and accessories were aptly harmonious. It is said by her friends to be an excellent likeness.

FRIEDRICH VON GANZ

Germany's most famous art collector, Friedrich von Ganz, died at Homburg, aged 87, July 18.

Amassing an immense fortune in the chemical industry, Ganz proceeded to gather

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a wonderful gallery of masterpieces, which are now likely to come under the hammer. They include famous examples of Rembrandt, Goya, Van Dyck, and Rubens.

Even more important are his collections of antique ornaments, of which the chief treasure is a number of Greek gold ornaments of the fifteenth century B. C., containing one of the world's largest emeralds.

CALENDAR**SPECIAL NEW YORK EXHIBITIONS**

Ainslee Gallery, 615 Fifth Ave.—Paintings by George Inness, A. H. Wyant, Homer Martin, Winslow Homer, J. Francis Murphy, and the Barbizon, Modern Dutch and Early English Masters.

Babcock Gallery, 19 E. 49 St.—Summer show of American Paintings.

Bourgeois Gallery, 668 Fifth Ave.—American Paintings and Sculpture through the Summer.

D. B. Butler & Co., 601 Madison Ave.—Decorative Paintings.

Richard Dudensing & Son, 45 W. 44 St.—Special Summer exhibition of prominent American painters; Inness, Wyant, Twachtman, etc., especially R. A. Blakelock.

Ehrich Galleries, 707 Fifth Ave.—Summer exhibition of portraits, landscapes, genre, by Stuart, Copley, West, Harding, Woolaston, Doughty, Mount and others.

Ferargy Gallery, 607 Fifth Ave.—Summer show of American paintings.

556 Fifth Ave.—13th Annual Summer exhibition of paintings by American Artists.

Ehrich Gallery, 707 Fifth Ave.—Old Masters and Decorative Paintings by modern Americans.

Jumel Mansion, 160th St. near Amsterdam Ave.—Loan Exhibition of Revolutionary and Colonial Relics.

Macbeth Gallery, 450 Fifth Ave.—Paintings by American Artists through the summer.

Metropolitan Museum, Central Park at E. 82d St.—Open daily from 10 A. M. to 5 P. M., Saturday until 6 P. M., Sunday, 1 P. M. to 5 P. M. Admission Monday and Friday, 25c. Fiftieth Anniversary great Art Loan Exhibition to last through the Summer.

Milch Galleries—Paintings by Melchers, Hassam, Henri, Metcalf, Diving, Earle, Bohm, Myers.

National Arts Club, 119 E. 19 St.—Sketches and small sculptures by artist members, through the Summer.

N. Y. Public Library, Fifth Ave. and 42d St.—Annual Exhibition of Recent Additions to Print Collections. Including the Mielatz Etchings, Samuel Colman's Etchings and Color Prints by the late Helen Hyde. Technical exhibition, "Making of Prints," Stuart Gallery.

Scott & Fowles, 590 Fifth Ave.—XVII and XVIII Century Portraits by English and American Painters.

Howard Young Gallery, 620 Fifth Ave.—American and European Paintings.

Washington Irving High School—12 Murals by Barry Faulkner.

THE PETIT-PALAIS

When in the middle of July, the Petit-Palais, which is the municipal art gallery of Paris, was reopened to the public, after a complete remodeling of the building, and a reorganization and renewal of its collections, those who had known the museum in its former state, testified to a veritable shock of delight and surprise. M. Arsène Alexandre, affirmed in the *Figaro* that Paris, at last, had an art museum worthy of her. Critics and connoisseurs generally are congratulating M. Henry Lapauze, the director, on his admirable use of the funds provided him by the city; and there is not a dissenting voice in the approval of his judicious selection and arrangement of the works deposited in the salons or of the transformation of the interior of the edifice.

Value of Spacing

The first impression on entering the Palais is of light fresh spaciousness, so different, as one writer remarks, from the gloom of the Louvre or the dingy storehouse aspect of the usual museum, with ticketed objects crowded together and paintings hung frame to frame. The halls of statuary are sumptuously decorated by Troy and Largillière, Besnard, Denis and others. The brilliancy

of the high-domed ceilings, carrying the murals, contrasts with the marbles and bronzes. The background of the rooms containing paintings is a lusterless rose cloth that harmonizes with the woodwork. Rarely does a panel carry more than one picture. The value of proper spacing is clearly felt. From certain salons a vista is had into the central court, a circular garden, open to the sky, where fountains play, lilies bloom in ponds of gold-fish, beds and borders of flowers are patterned around the mosaics of the basins and at the feet of statues. Immediately enclosing the garden is an arcade, between the columns of which are placed sculpture, and under whose tessellated roof, of a deep pervading blue repeating the color of the mosaics of the fountains, marble seats invite a moment of meditation. In passing through the main galleries one is now and again arrested by the gay and at the same time tranquil outlook into this garden, that offers invariably some charming effect of a statue, of luminosity and flowers. This relief of the eye permits it to return to the canvases with renewed interest.

From Poussin to Corot

It is given out that the main purpose of the director is to set forth French art from 1850 to the present. Two years from now he plans an exhibition which shall illustrate the schools from Poussin to Corot. Though the group now on view is incomplete, and the filling out of its details will be a matter of some years, nevertheless, it gives a worthy idea of the stretch of the period dating from the middle of the last century and including contemporaries. Moreover, it represents certain painters, notably Courbet, with singular authority.

Around the beautiful examples of this master, formerly purchased by the city or presented by the painter's sister, Mlle. Juliette Courbet—the portrait of Prudhon, the "Siesta," the "Demoiselles de la Seine"—are grouped works from the collections of Theodore Duret and others, with a canvas found in the municipal storehouses of Paris, "Pompiers courant à un incendie."

A Famous Painting

This painting, about the size of the famous "Atelier," recently purchased by the Louvre, is compared by M. Thiebault-Sisson in *Le Temps* to Rembrandt's "Night Watch." It was painted in 1851 in the fire-engine house of the rue Saint-Victor. The critic of *Le Temps* pronounces it one of the most unassailable masterpieces of its author. His opinion is that though somewhat obscure and confused and lacking the fairy luminosity and sparkling color of the Rembrandt, it has instead qualities fully as great, if not greater; namely, intensity of movement, an accent of prodigious life and truth. Its dull harmonies of color possess a profound richness which will enchant all connoisseurs. He predicts that the judges of the future will accord supremacy to this work.

Impressionism is represented by Manet, de Guillaumin, Pissarro, Gauguin, Berthe Morisot, Monet, Renoir, Jongkind, Lebourg.

Carrière Panels

Carrière is seen in huge panels that fill an entire room. They were sketched as preliminaries to the decoration of the marriage-room of a mayoralty but were never finished. Like so much of the spontaneous drawing of the great masters, they have an unexpected vigor of composition that makes the spectator rejoice that they were left as they are. In the adjoining section are hung Fantin-Latour, Delacroix, Daumier. Sir Joseph Duveen, one of the amateurs who has enabled the selection of M. Lapauze, contributes "The Portrait of a Man" by Millet.

American Painters

The works of those who represent French art from 1860 to 1920 are displayed in a sequence of salons. Three Americans are included in the roll of names—Sargent, Mary Cassatt, Richard Miller, whose delightful "Toy Merchant" attracts the attention of

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many a visitor from overseas. The catalogue of the painters shows the breadth of this part of the exhibition:—Bonnat, J. P. Laurens, Roll, Raffaelli, Lhermitte, Maurice Denis, Lucien Simon, Cottet, Henri Martin, Maurice Lobbe, Carolus Duran, Le Sidaner, etc. Seen in design are Watteau, Barye, Puvis de Chavannes, Bracquemond, Toulouse-Lautrec, Daniel Vierge, Constantin Guys, Lavier, Hervier, Sisley, Daubigny, Diaz, Ingres, Prudhon, Sargent and many others.

In an arcade of outer galleries, besides two rooms devoted to Ziem and Henner respectively, one finds, owing to the generosity of M. Jacques Zoubaloff, examples of the jewelry of Hussen, small sculptures by Desbois, glassware of Cros, paintings, pastels and designs by Odilon Redon, water-colors by Rodin, Barye, Jongkind, Harpignies, Granet, with a case of models in plaster or bronze of what are considered by experts to be the finest of Barye's works.

Still another gallery contains a museum of medallions given by Mme. Jeanne Paquin and a display of small sculpture and maquettes from Clodion to the moderns.

Marbles and Bronzes

Besides the distribution in the salons of paintings of marbles and bronzes by Rodin, Carpeaux, Bartolomé, Falguière and others, two vast halls and the inner court contain statuary by the above masters with that of many others, including Bareau, Noël, Nathet. At the ends of the main halls are two smaller apartments in which are concentrated respectively the works of Dalou and Carrière.

The commission has been made that the transformation of the Petit-Palais so soon after the close of the war, indicates the tremendous vitality of the Parisians. On the other hand, it has been suggested that the conservation and the public enjoyment of works of art is a habit of French communities, especially the community of Paris; so the new municipal museum of the French metropolis may signify, fully as much as an output of energy, that persistent economy by employment to advantage of available material, which is a characteristic of old and congested societies.

Louise Gebhard Cann.

ARTISTS' SUMMER COLONIES

LYME, CONN.

For the nineteenth time the Art Association of Old Lyme arranged an exhibition of paintings by its resident artists, and for the last time the Public Library, with its bad lighting, will house the paintings. Next year the Association will exhibit in an up-to-date gallery now under construction. This will give Old Lyme the distinction of being not only the oldest recognized American summer art colony, but we believe the first to erect for the sole purpose of exhibition a gallery of its own.

As to the present exhibition, it is nothing short of a study in oil landscapes. Fifty big canvases hang on the walls of the first floor and as many again, only of the post-card variety, in the upper room. A few scattered portraits seem lost among the superfluity of landscapes, while there are no watercolors, no etchings, no drawings, and only three small pieces of sculpture. This lack of variety in the mediums represented, likewise the rule of the Association keeping the list of exhibitors confined to Old Lyme, has a tendency of narrowing the field of interest.

True, there is a certain distinction in an art colony exhibiting solely the work of its own artists. But art or artists are not confined to any one spot, and in respect to Old Lyme, one ventures the opinion that if this Association would open its doors, and invite the outside artist to exhibit a greater benefit, both to the artists and the public who buy their pictures, will result.

Nevertheless, among the landscapes one will find many delightful and well-painted canvases, such as Lawton Parker's "Hydrangeas." A young woman stands in a flower garden holding a torn pink parasol through which the light strikes. It is very handsome in color. Always enjoyable are the subtle and poetic landscapes of Bruce Crane. "Gray December," is a mood of nature rather than a scene or place.

Everett L. Warner shows in his "Mill Stream" a strong bit of painting. He chose a picturesque scene, painted in the dead of winter, of black rushing waters flowing between snow-covered banks along which stands an old red mill, with the snow-covered fields and blue sky beyond.

In a poor light is Percival Rosseau's "October on a Grassy Hill." A lover of dogs, he has represented two setters in striking pose on the slopes of the hill. They are painted with meticulous care and fidelity. Above this canvas hangs Matilda Browne's landscape with sheep, "Early Evening." Miss Browne, by this canvas and a group of small postcards in another room, shows a remarkable aptitude for painting cattle.

Harry Hoffman, who spends the winter painting the fanciful under-sea tropical life near Key West, exposes a decorative panel, "Fantasy of the Reef." Painted in a very high key of blues, purples, greens and yellows, Hoffman will nevertheless tell you that his pigments are entirely inadequate to represent truthfully the vivid coloring of the under-sea animal life. The public will have a better chance to become acquainted with his work this coming Autumn.

Other paintings to be noted are Edward Gregory Smith's dreamy landscape, "The Little Black Bridge"; Guy Wiggins' winter scene, "The Quiet Valley"; Charles Eberts' finely painted marinescape, "Monhegan Island"; Frank A. Bicknell's "Nearing Sunset"; Carlton Wiggins' "May Morning," and Ivan Olinsky's forceful portrait "Tosca."

One outstanding feature of the whole exhibit are the tastefully arranged groups of postcards hung on the second floor. Particularly interesting is the group of Woodhull Adams' interiors and exteriors of the Griswold House. Others contributing excellent miniature landscapes are Carleton Wiggins, Frank A. Bicknell, Everett L. Warner, George M. Bruestle, Gregory Smith, George B. Burr and Matilda Brown. Sidney Woodward.

A Suggested Prix de Paris

A new artistic scholarship in France, the Prix de Paris, offering similar advantages as the Prix de Rome, has been suggested. Different painters of foreign nationality having been interviewed by the Bulletin de la Vie Artistique, Mr. Rupert C. Bunney, the well-known Australian artist, has expressed the view that the funds should be collected abroad since foreign students will be those to profit by them, France assuming sufficient financial burdens in their interests as it is. Mr. Kupka, a Czech, thinks that all superfluous generosity should be directed upon struggling French students first of all or at any rate upon them also. Mr. Cameron Burnside gives his whole-hearted approval to an organization providing a centre and guidance to young foreigners astray among the conflicting influences of the capital. Indeed there seems to be more point nowadays in attracting foreign art students to Paris than in sending young Frenchmen to Rome.

PROVINCETOWN

The mid-season event which marked the height of the Provincetown artists' recreation was a play "You Lysses," given by the Beachcombers' Club recently and written by Ted Robinson, in which several well-known and perfectly dignified artists gave vent to two nights of uproarious fun, to the entertainment of visitors for many miles about who eagerly look forward each year to the Beachcombers' Frolic, which is generally composed of participants of decided talent as musicians, actors and authors. Every artist, resident or visitor, had a share in the success of the occasion. Max Bohm, Henry S. Eddy, C. W. Hawthorne, William Paxton, Melzar Chaffee, W. H. W. Bicknell, George Elmer Brown and many others of note worked in some way as scene painters, managers, singers or actors. Walter Hayn, artist and singer, scored a hit as "You Lysses." William Paxton took the company by storm as a comedy man, and Courtney Allen, Pat Findlay, Margaret Morawski, Harold Brown, Miss Carol Campbell and Helen Sawyer also proved their ability.

MEMPHIS

The art interests in Memphis aroused in the early spring by a campaign of The Memphis Art Assn., has continued through the summer months, and active committees have been at work, in several channels. The Chamber of Commerce has appointed C. P. J. Mooney, chairman of the Art Committee, with Charles O. Pfeil, vice-chairman. Mr. Mooney edits the Commercial Appeal and has done much for the past seven years to arouse the art interest of the business men of the city. Mr. Pfeil is a well known architect, and has recently secured a contract to build the auditorium.

Mayor Rowlet Paine has been actively at work with city planning. All works of art placed in public places must be passed on by his committee which has the right to remove ugly signs or anything that mars the beauty of the streets or parkways.

Robert Vonnoh is painting portraits at his Lyme studio. Bessie Potter Vonnoh is modeling a portrait of little Dorothy Wiggins, daughter of Guy Wiggins.

At his studio, 152 W. 55 St., Charles Haffner has had a busy summer modeling medals and portraits.

MYSTIC, CONN.

The seventh annual show of the Mystic Art Association, Aug. 18 to Aug. 31, unlike the exhibition of Old Lyme, made up of resident artists, invited work from outsiders and a group of pictures from the Macbeth Galleries, N. Y.

There were notable examples of work by Emil Carlsen, N. A., F. C. Frieske, N. A., Maurice Fromkes, C. W. Hawthorne, N. A., Lester D. Boronda, F. Ballard Williams, N. A., Charles H. Davis, N. A., E. H. Potthast, N. A., Louis Betts, N. A., Burtis Baker, Blendon Campbell and others. The large assembly room of the Broadway School made a fitting gallery for the exhibition. Charles H. Davis, chairman of the exhibition committee was responsible for the capital grouping and hanging of the pictures, thirty-seven in number. Most of these pictures were of modern tendency, high in key and decorative in treatment. There were enough low-toned paintings to furnish pleasing notes of contrast to so much light and color. This show does not fall behind any of its predecessors in the excellence of the pictures nor in the general decorative effect of the different rooms. Emil Carlsen held the place of honor on the east wall of the main gallery with "Green Wood Interior."

The marines of Edward H. Potthast are well known. He was represented by two of his best, full of salt air, sun and joyous life. C. H. Davis showed two canvases very sunny and summery in effect. "Our River" is a local subject, interesting in its truth to the locality and in its lovely misty light. "The Joyous Day," with its big luminous clouds floating in a limpid blue sky, and its rolling hills of summer green, is a typical Davis picture.

"Black and Gold," by Maurice Fromkes is a portrait of an aristocratic lady in black, posed against a dull old-gold background. The painting is vigorous and much attention is paid to textures; "The Sculptor," by Fromkes, is likewise decorative. J. Eliot Enneking's two canvases are carefully studied. "Sunlight and Shadow" is a picture of one of Mystic's oldest houses, flanked by two large sycamore trees. The treatment is vibratory and the effect of light and shade is well rendered. Blendon Campbell's "Summer" is a small canvas, very decorative in treatment. The beautiful blue sky merges naturally into the green of the earth. Little joyous figures dance in the foreground. Betts showed a small portrait, "Yvonne," charming in its depiction scheme. G. Albert Thompson had three

of girlhood and painted in a rich color canvases. "In the Valley" is a typical village scene in winter. "Sunlight on the Snow" is well rendered. "Fishing Boats, Sunrise," depicting schooners about to start out for their day's catch, is an interesting marine.

SILVERMINE, CONN.

The annual exhibition of the Silvermine group of artists opened Aug. 28 at the studio of Solon Borgum. The artists in this colony have now gotten together again and have arranged one of the best exhibitions that has been held here for several years. There are 22 of the artists represented and 62 exhibits, including painting, sculpture, illustrations, monotypes, woodblock prints and miniatures. The following artists are represented: E. M. Ashe, George Avinson, Robert Bishop, Wm. A. Boring, Dorothy Randolph Byard, Hamilton Hamilton, N. A., Helen Hamilton, Howard L. Hildebrandt, Raymond Holland, Frank Townsend Hutchens, Adele Klaer, Murray MacKay, David Robinson, Charles Reiffel, Carl Schmitt, Charles Shackleton, H. G. Thompson, John Cassel, Cornelia Hildebrandt, Carroll Holliday and Solon Borgum. The exhibition continued until Sept. 13.

Exhibition at Milch's

In their galleries 108 W. 57 St., recently decorated in pleasant tones of soft gray velvet, the Milch Galleries are showing a fine collection of American paintings. The best painters in the country are represented and some fifty canvases comprise the display, an unusual showing for the early season, including Tryon, Twachtman, Dearth, Irving Wiles, Ranger, Childs Haslam, Hawthorne, Murphy, Crane, Kost, Dewing, Metcalf, Couse, Melchers and Henri. But in addition to these shining lights there are a number of decidedly interesting works by men fast rising to fame. There is a beautiful record of Martin Borgum, "Salmon Pool in January"; a fine "Great South Bay" subject by Granville Smith; "Sheep in the Dunes," by Carleton Wiggins, and one of Guy Wiggins' interesting street scenes, "Madison Square," and an "Autumn Landscape," Wilson H. Irvine's "Old Bridge at Hamburg, Conn.," is a scintillant work, full of rich color, and there are fine examples of Helen M. Turner, Albert Groll, Harry Hoffman, Robert Spencer, Paul Dougherty, Robert Eichelberger, Louis Kronberg, E. A. Bell, Daniel Garber, Ernest Lawson, Max Bohm, Jerome Meyers and Campbell Phillips.

France's "Pacca" Law Once Again

Monsieur Edouard Jonas, whom we have had the good luck to join on his holidays, has been the first to communicate to us his view of the bill in its amended aspect. "In their present form the regulations are certainly less irksome than they were originally," said the courteous president of the Chambre Syndicale of antiquity and art dealers, and than whom none could be more authorized to give an opinion. "Indeed," he continued, "articles sold abroad being exonerated from the 10% luxury tax, the difference between the tax as it affects an article sold to a foreign client and that affecting an article sold for exportation will be very small, the margin being between 10% and 25% at the outside. The rules will only be known in a fortnight, but I hope they will be of a nature not to hinder trade. I have reason to believe that the Commission will be suppressed and that the Customs office will receive declarations and duties. Alone, art objects of apparently national importance will be prevented from leaving the country and submitted to the Ministry of Fine Arts for its definitive verdict. It must also be remembered that imported objects are exempted from these regulations on condition they be declared at the Customs at the time of their release. In these circumstances we must not be too dissatisfied."

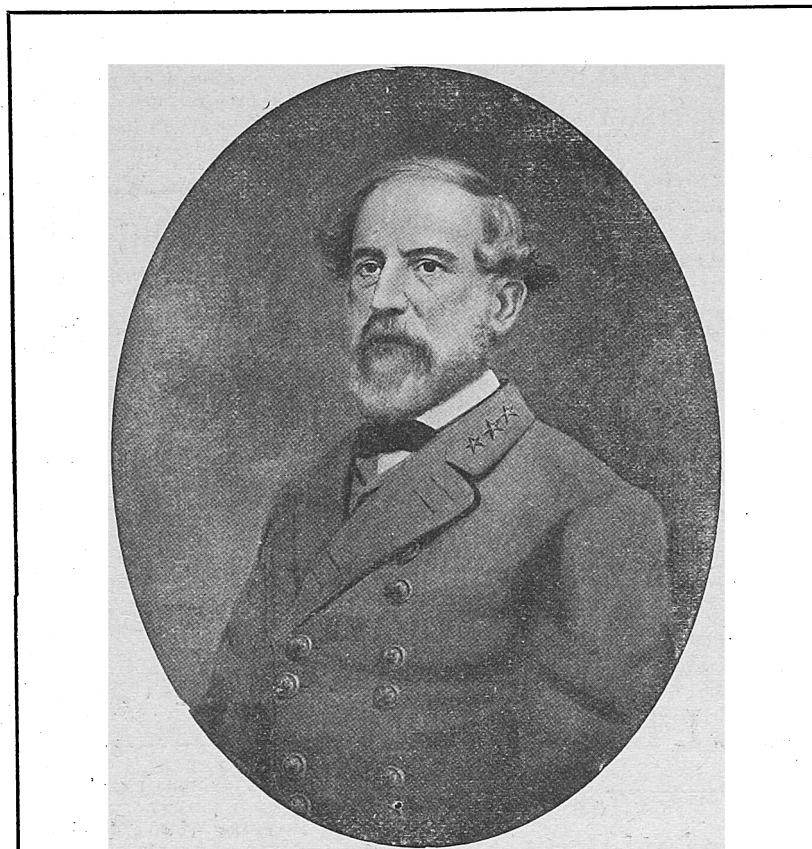
M. C.

M. Durand-Ruel Knighted

Congratulations go to M. Durand-Ruel on his nomination to knighthood in the Legion of Honor. The same distinction has been granted the sculptor, Yvonne Serruys (Mme Pierre Mille), while M. Luc-Oliver Merson has been raised to the rank of commander.

At his studio in the Sherwood, Michel Jacobs is showing a collection of the summer work of his students of the Metropolitan Art School. It is interesting to note the marked advance the pupils have made under his teaching of his new color theory.

At his studio in Lyme, Conn., Guy Wiggins has painted a number of new and interesting landscapes which he will exhibit during the coming season. He will have a rotary show starting at the Oregon Art Institute, beginning in December, and later will hold an exhibition at the Milch Galleries, which house has recently sold several of his street scenes and landscapes. The Lincoln, Neb., Art Association recently purchased his landscape, "Opalescent Days."



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